

# *File under Displacement*

The central question which psychoanalysis has raised for film theory in general and for feminist film theory in particular, is what kind of reader the film text constructs, the positioning of the subject in relation to patriarchal ideology.

Claire Johnston, "Towards a Feminist Film Practice: Some Theses," Edinburgh 76 Magazine, p. 50.

As Claire Johnston points out, the central question raised for film theory by psychoanalysis is what kind of reader the text constructs: how does today's patriarchal ideology position the subject?

Mark Nash, Dreyer (London: BFI, 1977), p. 3

Just as it constructs inconsistent characters, the text (Oshima's THE MAN WHO LEFT HIS WILL ON FILM) constructs an inconsistent spectator.

Edward Branigan, "Subjectivity under Siege-- From Fellini's 8 1/2 to Oshima's THE MAN WHO LEFT HIS WILL ON FILM," Screen 19:1 (Spring 78), 39.

...The main point I would wish to take up in this context is the suggestion that texts construct spectators, with all its implications of subjugation, unilateral determination, not to say terrorism.

Paul Willemen, Notes on Subjectivity: On Reading Edward Branigan's 'Subjectivity Under siege', " Screen 19:1 (Spring, 1978), p. 45.